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as they do, through nearly her whole life, from the age of 16 to her death. Those of Mary Stuart are also numerous, but, according to the writer in *The Cornhill*, "they are neither like each other, nor like anything that the sixteenth century writers tell us about her." We were very much struck with this difference between her portraits years ago, on a visit to the late Mr. Allen, the well-known print-collector of this city, one of whose hobbies was to make a scrap-book containing every known engraved portrait of Mary Stuart. When they were thus all brought together, their unlikeness to each other was conspicuous, and often remarked. We supposed much of this was owing to the engravers, but it seems the same criticism is made upon the paintings, many of them, no doubt, the originals of engravings in Mr. Allen's scrap-book.

We learn that Mr. W. W. Story has finished the clay model for his statue of Edward Everett, and that if the war in Europe does not prevent, it will be finished in May. It is to be cast in bronze at Munich. We are sorry for this, for we have no doubt that it might have been cast as well in this country. The committee, having sufficient money in hand, have commissioned Mr. Thomas Ball, who is now in Italy, to make a marble bust of Mr. Everett for the Boston Public Library.

MUSICAL GOSSIP.

The London *Times* of June 20th says, "Mr. Sanderson had the honor of playing on the piano-forte before the Prince and Princess of Wales, at Marlborough House, yesterday afternoon." This notice undoubtedly refers to Harry Sanderson who some weeks since left New York for a concert tour in Europe. His predecessor, in that high favor—playing before England's future King and Queen—Master Pape, announces in London journals that he soon leaves that city for a grand tour in France and Spain for piano-forte exploitation.

Teresa Carreno, another wonder pianist from America, does not seem to have progressed farther than Paris in her European concert tour.

Mlle. Sallard, formerly at L'Opera Comique, but now at Lyon's grand theatre, made a *debut* at le Lyrique, Paris, in Rigoletto, just before its season closed. Le Menestrel calls her a charming artist.

Ristori gives two farewell performances, Medea and Marie Stuarda, at Le Lyrique, before embarking for New York.

Preciosa is said to have been well given at Vienna for charity's sake. Both the Italian and German operas closed there at one time.

Austria's Emperor gave 200 florins toward Mozart's proposed monument there.

Teresa Carreno impressed Rossini so favorably with her pianism while at Paris that he gave her a strong letter of recommendation to friends in London to usher in her concert performance there.

Adelina Patti got off in Gye's monster concert—without orchestra—at Covent Garden Theatre, another new composition, a song with poetry from Byron, "The Kiss, dear Maid," which excited a most enthusiastic encore. That concert and Signor Arditi's, in Mapleson's Opera House, lasted five hours in a very hot day.

Chorley declares Lucca's singing not so good as last year, but her action is now more conformable to good taste. He thinks De Murska's defects in vocalization incurable, and that her voice must soon give out under her fantastic vocal tricks and pyrotechnic displays.

At Berlin's royal opera they had recently two new artists in "Der Freischütz"—Mlle. Dillner

from Vienna, and Mlle. Borner, from whence is not stated.

Wachtel attracted to Dresden's Royal Court Theatre, before Prussia captured it, crowds of the *beau Monde*.

The beautiful Mlle. Hebbe, who has acquired celebrity in Germany, in Wagner's "Lohengrin," has been engaged by Carvalho to perform it at Le Lyrique.

Heboux has engaged for his grand concerts at Baden, F. Dulcken, pianist, and Mlle. Muniet, violinist, regardless of war's very loud alarms in that vicinity.

The Brothers Muller commenced a concert series at Weisbaden just before Prussia occupied that place. Mlle. Lichtmay had great success there at the Ducal Theatre, and Theo. Formes arrived there in season to be conscripted for the war.

Fifteen thousand francs had been raised at Homburg for two concerts from Adelina Patti.

Mme. La Grua did not, it now appears, break her leg, but sprained her foot, and went to Paris for its cure.

Verdi recently gave a superb war horse to Italia Una, being too infirm for warlike operations himself.

Bonnehec, the baritone of L'Academie, has returned to Paris after winning fame and wealth at Madrid's grand opera.

A grand musical *fete* was given in Paris' Pre Catelan to aid the Association of civil and military musicians. Marshal Canrobert lent all his influence and military control to further that benevolent purpose. Many bands performed there.

The Erfect Musical Union closed its season with a brilliant performance of Handel's "Joshua," having a good chorus, well trained by Herr Ketschau.

Mme. Felchow, formerly Mlle. Anschutz, gave Aesha's part, after brief study as Mlle. Von Milde was too ill for its performance.

The London Musical *World* hopes that Prussia will keep Hanover and so allow England to hear Joachim again, his keeper, Hanover's king, not being able to retain him longer if Prussia takes all the revenues.

Pompeii's theatre has been re-opened with operatic performance. In his announcement the manager said, "The Theatre in Pompeii will be re-opened, &c., the last piece produced having been Seneca's tragedy of the "Troas," under the management of Sig. Quintus Marcius, since which there has been a recess of 1900 years. I consequently beg the public to extend to me the patronage granted to my predecessor, for I shall do all in my power to render my repertory a worthy continuation of his."

Pescia recently celebrated a festival of the Holy Cross for three days, and specially engaged Mabellini, Albini, and Deferrari to write masses and motets for that grand occasion.

Their commission was executed in a queer way, the sacred music thus furnished being a mere compilation of motives from operas, worked up for trumpets and trombones in full blast. Pescia was, however, enchanted with that music, and doubted which *composer* to honor most extravagantly.

Mery, a celebrated poet, historian, romance writer, journalist, dramatist, and librettist, died recently at Paris, just after finishing in collaboration with Duloche the book for "Don Carlos,"

Verdi's opera commanded for Louis Napoleon's new Academie. Verdi had not quite completed its score when Mery died, but still worked hard to put its score in hand. Mery's funeral is said to have been a grand affair, terminating with ornate eulogies over his grave by Maquet, Paul Feval, and Baron Taylor. "L'Africaine" is said to have been very popular in Madrid, while Mme. Rey-Balla performed Selika's part. On her farewell night, she appeared in second act of "Macbette," the jewel scene from "Faust," the duet of fourth and finale of "L'Africaine." Boquets, verses, and presents almost overwhelmed her then, so that she was compelled to promise a speedy return.

Mme. Csillag revived "Un Ballo in Maschera" there, liking Amelia's *role* very much, but Azula massacred Ricardo's music, and she accordingly was balked of an expected triumph. Senor Caballero is expected to resign the management of that opera ere long.

Italian Opera by a company from Trieste, is reported as flourishing in Calcutta's town hall, although excessive heat and one guinea charge for admission might have been obstacles to full attendance. Calcutta is, however, rarely favored with full blown opera, and so its dilletanti disregard inconveniences to realize a luxury.

The London *Musical World* gives a different version of Mlle. Orgeni's sudden departure from Gye's Opera House. She is there stated to have left England because her term of engagement with him expired just previous to her day of departure. That journal also informs the public that Mme. Wipern has returned to Berlin, having concluded her engagement with Mapleson. Those managers made no reservation in pre-announcements in regard to engagements of either, but induced a general expectation that engagement really meant London's very brief season.

At the 8th and last Philharmonic concert, London, Tietjens and Gunz sang. Jaell played Schumann's concerto in A minor, and that celebrated orchestra played Mozart's Symphony in C, Beethoven's "Eroica," Bennett's "Wood Nymph" overture, and Weber's so-called "Jubilee" overture.

At Sydenham Palace, Reeves and Parepa each sang three songs, her selection being, "I dream't that I dwelt," "Gallant so gay," and "The Soldier tired," with W. Harper's trumpet obligato. Miss Edmonds had but two songs on that occasion, because less celebrated.

Master Coker, after singing in Dublin, returned to London, and there was specially advertised to sing Truffi's pet song, "Non fu sogno," at Benedict's monster concert in St. James' Hall.

Adelina Patti has, it would seem, found time for composition, as she is thrice advertised by Davidson & Co. as the author of a new waltz called "Fleur du Printemps," which is sold at four shillings, with a portrait of Louis Napoleon's son, to whom it was dedicated by the fair Adelina. Davidson & Co. would probably have sold more copies of that, no doubt, very delirious waltz, if Adelina's counterfeit presentment had illuminated her score with those "brightest eyes."

Mlle. Sedlatzek's matinee at Collard's saloon, is said to have been unique for this London season in the exact balance of vocal and instrumental music there performed.

She gave Wallace's "Why do I weep for thee," and took part in duets with Reichart and Patey in a style that proved she is "a thorough musician, and mistress of all styles of singing," if the *World* critic did not flatter. He adds, however, to such exalted praise of those pieces, "The air from Mercadante's 'Donna Caritea' was her best achievement, her simple songs found most favor with the audience. Encores were freely given that day, and Rose Hersee got one for Luder's new song, written expressly for her, called, "Oh, gentle summer rain."

Herr Jacques Blumenthal's matinee came off at the most noble the Marchioness of Downshire's mansion in Belgrave Square, under this astounding patronage, viz.: Five Duchesses, four Marchionesses, nine Countesses, three Viscountesses, thirteen Ladys, two Honorables, two Baronesses and one simple "Mrs." Thus patronized, Herr Blumenthal of course had a grand array of beauty and rank to grace his annual benefit. He is said to be as roundly patronized by the noble and fashionable world as any concert giver in London, except Mmes. Georgi, J. F. Barnett, and a few others, being equally gifted as composer, pianist, teacher, and nice accompanist. As in duty bound, he launched several new compositions before that august tribunal for judgment, viz.: a new Morceau de Concert, "L'Appassionata," a reverie, "Un Mystere," a caprice, "La Carresante," a new romance, "Pauvre fille," a new melody, "Oui, ou non," a new transcription, "The Children's Kingdom," a new march, "La Retraite," a new romance, "Le Soir," a new ballad, "Why was I looking out," the Air Neapolitaine, "Tere, Tere." All these are said to exhibit those characteristics of style and treatment which have gained him an enviable renown. Parepa and Jules Lefort sang all Blumenthal's vocal pieces, and he played all his own compositions for piano forte. The *World* declares that no player and composer could have obtained a larger measure of success from the same antipholistic auditory, whose delight found expression only in nods, winks, and wreathed smiles, rather than in vulgar palmistry or plebeian vociferations. Grisi is said to have shone resplendently in two songs there, and had immense honor.

Herr Ganz's annual morning concert, at St. James' Hall, proved very attractive—having a host of talent and conductors to make it "stunning." Parepa, of course, sang his "Night-ingles Trill," beside which stand-by, she gave a new song by him, called "When we went a Gleaning"—in America probably. In reference to numerous other vocal aids, the *World* says quaintly, all contributed some favorite morceau in their special styles, and all found favor with the audience more or less. Wm. H. Harrison sang, with nearly all the old feeling and charm, "The memory of days gone by." Reichart was applauded to the rafters for a new song, "I seek for Thee in every Flower," and Leigh Wilson created a disjunctive effect in "The Message." The *World* oddly remarks, with seven conductors how could the concert go wrong?

The Monday Popular Concerts ended with Chapell's benefit, when Halle, Piatti, Wieniawski, Arabella Goddard, Miss Banks and Sims Reeves assisted his aspirations for the sterling. Mme. Goddard and Halle—for a rarity—played Mozart's Sonata in D for two piano fortes.

The Misses Gottschalk's *soiree musicale* gave

Miss Clara fair credit for pianism, and Blanche is said to have distinguished herself in Mon coeur's elance, from "Le Prophete."

Mrs. John Macferren's 3d piano forte matinee at St. James' Hall was crowded to overflowing, and her acceptance seemed greater than ever.

Walter Macferren's piano forte recital at Willis' Rooms had a crowded audience. Mme. Dolby could not appear there or in other concerts recently, as she suffered with bronchitis.

The grand concert at Earl Dudley's proved not a great success, being ill managed, and so the Hospital to cure the heart disease got very little gold balsam for its patients. Many artists previously announced found themselves ignored by concert bills and left incontinently. Mme. Leibhardt, Mlle. Enequist, Laura Baxter, and Signor Ferranti were the most applauded of those who performed there.

Popular vocalists appear to be driving a great trade in London by exploiting a new song for some writer, and permitting their names to stand as sponsors in glowing advertisements of its perfection—as they give it forth. Parepa's name appears often in that connection—the latest being "Grieve not for me." Mlle. or Mme. Leibhardt also figures largely in such announcements; but the greatest space—a whole column—is accorded to Boosey & Co.'s advertisement of "The Portrait," a new song composed and sung by Mme. Sherrington. Price three shillings.

Mlle. Artot, Calzolari, Everadi, and Zucchini, were very successful in "L'Italiana in Algeria" given to close Vienni's Opera season.

Albert's new opera—"Astorgia"—is said by *Le Menestrel* to have obtained a brilliant reception at Stuttgart.

Italy is said to be flooded just now with patriotic songs and war chants. *La Monitore*, a Naples journal, gives a long schedule of such works recently got off, in which Marotti's hymns set to words by Ongaro are most praised.

The concert at the Conservatoire Paris, to the Grand Duchess of Leuchtenberg, is described as splendid in success even for the Societe des Concerts so that all the monde were ravished and enthusiastic about the performance of Beethoven's "Pastoral," Weber's overture "Oberon," and other great deeds there done in music, even Auber making compliments to the artists in ardent words.

Edward Veriere's cantata—"Dalila"—has been chosen for this year's convention at Paris Musical Institute.

At le Comte d'Osmonds grand soiree in Paris, Sivori and Delahahe were applauded in amazing style for their deeds on violin and piano-forte.

S. Jane St. Leger tells a good story about Rossini's "Stabat Mater," not yielding him a farthing while Escudier Brothers, Troupenas and Leon Pillet, who managed L'Academie years since, made several hundred thousand francs by it.

Tamberlik and Didiee took London *en route* from Spain to France, no doubt to reconnoitre for next season's Italian Opera, and secure engagements there, as Mongini is said to have done after getting off his best role—Pollione.

Trebelli again made a hit at Mapleson's in Rosina, with Scalese as Dr. Bartolo and Gassier as Figaro.

"Il Seraglio" is said to be "positively" in

rehearsal, with Titiens, Foli, Rokitsky, Gunz, &c., as principals. "Oberon," as there given, called out ecstatic comment from critics.

So did "Fra Diavolo," at Gye's, in respect to Lucca and Ronconi; but poor Naudin is cruelly treated by journalists, who make close observations. "L'Etoile du Nord" was postponed there until June 26th ostensibly, because Faure was ill, but probably to give Adelina Patti more opportunity to accomplish the very difficult music, and new part there assigned her. Mme. Sherrington was to assist her in duet. Naudin, Ciampi and Faure also took part in that opera.

Mlle Artot reappeared at Covent Garden, after two years absence, in "La Traviata."

If Parliament were dissolved, both Italian Operas would suffer, as members could have no other thought save election contests, and raising funds to regain their seats withal.

Bianchi, that undaunted opera manager, is said to have arranged for a season of pure Italian Opera at San Francisco, with Noel Guidi, Milleri, and Marra, all known to operatic fame in New York's late Academy of Music. He proposes "L'Africaine," "Ione," and "Crispino." The *Mercury* there hopes "all will not end in smoke," recollecting, no doubt, how such operations usually end there.

A company who have recently given operatic concerts in New England's sea girt States found moderate encouragement only, and now rest in New York during the heated term, which kills musical performances everywhere, except perchance at Long Branch on the sad sea waves. Mmes. Naddi, Dzuiba, and Messrs. Armand, Wm. Formes, and Weinlich constituted that concert troupe. W. Groscurth conducted them.

Carl Formes still abides here, away from Germany's fearful war struggle.

Gottschalk is reported as greatly lionised, and very successful in piano-forte concerts, at Santiago, Chili's capital, while its gay season lasted. No mention is made of his assistants in concert, and public interest centered entirely on his display of brilliant execution and florid contrivances for such remarkable mastery of piano-forte resources.

Maguire proposes to bluff Bianchi's new Italian opera enterprise with a more sensational one, at his own theatre, which is deemed San Francisco's best saloon for musical effect and large enough to contain all the enthusiasm which great artists can excite. But one name is yet given in his contemplated array of distinguished artists—Adelaide Philips.

The Chioni—Susini opera company is now re-organized for the fall and winter. Their remarkable success last year will undoubtedly stimulate all its members to full exertion of all the resources which novelty and infusion of fresh talent, can give, so that last season's good results may, if possible, be more than duplicated.

We hear of several attempts to revive English Opera either immediately or ere September expires. That contemplated by Mr. Richings and his daughter Caroline, at Lucy Rushton's late theatre, promises most fairly of success, having the co-operation of Castle, Campbell, Miss Zelda Harrison and the excellent direction which Mr. Dietrich made apparent in the departed English Opera, in Fourteenth Street. With judicious management English Opera can surely be made to pay all parties concerned, but not without.